

Come, Thou Almighty King

1. Come, Thou Al - might - y King, Help us Thy
 2. Come, Thou In - car - nate Word, Gird on Thy
 3. Come, Ho - ly Com - fort - er, Thy sa - cred
 4. To Thee, great One in Three, The high - est

name to sing, Help us to praise: Fa - ther, all -
 might - y sword, Our prayer at - tend! Come, and Thy
 wit - ness bear In this glad hour! Thou, who al -
 prais - es be, Hence ev - er - more; Thy sov - 'reign

glo - ri - ous, O'er all vic - to - ri - ous,
 peo - ple bless, And give Thy word suc - cess:
 might - y art, Now rule in ev - 'ry heart
 maj - es - ty May we in glo - ry see,

Come, and reign o - ver us, An - cient of Days,
 Spir - it of ho - li - ness, On us de - scend.
 And ne'er from us de - part, Spir - it of pow'r.
 And to e - ter - ni - ty Love and a - dore.

WORDS: Anonymous
 MUSIC: Felice de Giardini, 1716-1796

ITALIAN HYMN
 6.6.4.6.6.6.4.

Come, Thou Almighty King is a powerful hymn by an unknown author whose text calls us to praise our Trinitarian God with special focus on him as King.

Verses one through three present God as “Father,” “Incarnate Word” (Jesus), and “Comforter” (Holy Spirit). Verse four brings the Trinity in clear focus, “the great One in Three.” Though a Trinitarian hymn like this to emphasize the differences between the Three Persons, the pervasive idea of kingship dominates to present a image of One Almighty King. The Father rules as Ancient of Days over all things, the Son rules by attending to his people and wielding the the sword of his word, and the Spirit rules by bearing witness in each heart of the gathered church. The Sovereign through each verse moves from throne room to battlefield, from the town square to the palace courts. The text reminds us that we yet worship One Almighty King, even in Trinity, who from every place and angle is worthy of praise.

Though some assumed Charles Wesley as its author, George Whitefield first published this hymn in a leaflet in 1757 and clearly marked its authorship ‘unknown.’ True to its English origin, the hymn was originally sung to the famous British royal anthem, “God Save the King.” Story has it that a colonial church sang it during the Revolutionary War to defy British soldiers (and their king) at their gathering.

Regardless, within a few decades the (British) Countess Selina Hastings commissioned the Italian composer Felice de Giardini to write a new tune for the text. The result is a wonderful musical depiction of the Trinity. Naturally, the rhythm is arranged in three-quarter time, three beats per measure. Our music in the Western world is built on *triads* (three notes), and Giardini makes sure to highlight those particular three notes three times throughout the hymn, starting with the first three. Text and melody work as one to bring praise, honor, glory, love, and adoration to our One Almighty King.

Scripture to consider:

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|------------|------------------|---------------------|
| 2 Samuel 7 | Psalm 95 | 2 Corinthians 13:14 |
| Psalm 2 | Psalm 110 | 1 Timothy 1:17 |
| Psalm 24 | Zephaniah 3:9-20 | Revelation 4-5 |

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